
Usage frequency of anthroponyms in Yunus Emre's and Gazi Burhaneddin's "Divan"

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Abstract: This article presents a comparative linguistic and discourse-based analysis of the usage frequency and functional roles of anthroponyms (personal names) in the "Divans" of two prominent representatives of 13th–14th century Turkish literature — Yunus Emre and Gazi Burhaneddin. The study is grounded in the theoretical framework of onomastics and linguapoetics, where anthroponyms are regarded not only as nominative units but also as culturally and semantically loaded elements that contribute to the construction of poetic meaning. The relevance of the research lies in addressing the insufficiently explored issue of the quantitative distribution and functional differentiation of anthroponyms in classical Turkish poetic discourse.

The research is based on a corpus of poetic texts extracted from authoritative editions of both poets' "Divans." A comprehensive set of methods is applied, including descriptive analysis for the classification of anthroponyms, quantitative analysis to determine their frequency of occurrence, comparative analysis to identify similarities and differences between the two poetic systems, and semantic-contextual analysis to interpret their symbolic and stylistic functions within the discourse. The results demonstrate that anthroponyms in both corpora function as key linguapoetic devices reflecting the religious, cultural, and ideological environment of the medieval period. In Yunus Emre's "Divan," anthroponyms are predominantly associated with Islamic prophets, saints, and Sufi figures, serving as symbols of spiritual purification, divine truth, and ethical values. These names contribute to the formation of a deeply mystical and didactic discourse, where each anthroponym carries a specific symbolic meaning (e.g., patience, sacrifice, love, or divine wisdom). In contrast, Gazi Burhaneddin's "Divan" exhibits a broader and more diverse anthroponymic system, including not only religious figures but also characters from love and heroic epics such as Leyli and Majnun, Khosrov and Shirin, Rostam and Bahram Gur. In this context anthroponyms function as artistic archetypes representing ideal love, heroism, power, and social authority, which reflects the poet's dual identity as both a ruler and a literary figure. The comparative analysis reveals both convergence and divergence in the use of anthroponyms. While both poets share a common reliance on religious anthroponyms rooted in Islamic tradition, their functional realizations differ: Yunus Emre employs them primarily within a mystical-symbolic paradigm, whereas Gazi Burhaneddin integrates them into a broader aesthetic and socio-political framework. Furthermore, anthroponyms in both "Divans" actively participate in metaphorical structuring, contributing to the creation of complex semantic networks and enhancing the expressive potential of poetic discourse. In conclusion, the study demonstrates that anthroponyms in classical Turkish poetry perform multifunctional roles that extend beyond identification, acting as carriers of cultural memory, symbolic meaning, and ideological values. Their frequency, distribution, and functional load are closely connected with the poets' individual styles, thematic orientations, and the broader socio-cultural context of the period. The findings contribute to the fields of Turkology, onomastics, and discourse analysis, and may serve as a basis for further interdisciplinary research on the interaction between language, culture, and literary expression.

Keywords: Abbreviation, Linguistic economy, Verbal compression, Morphological motivation, Syntactic motivation, Lexicalization, Pragmatic factors, Azerbaijani language.

1. Introduction

Among the stages of formation of Turkish literature, the 13th–14th centuries are of particular importance. This period encompasses a socio-cultural environment in which both political divisions and religious-philosophical searches were intense. The changes in the social environment directly affected the development of literary language and poetic thought, and created conditions for the emergence of new forms of expression, especially in Sufi poetics. Master poets such as Yunus Emre and Gazi Burhaneddin, who worked in such an environment, acted as leading literary figures not only with their literary creativities, but also in terms of reflecting the linguistic, cultural and ideological structures of the period. The involvement of the “Divan” of both authors in the study is of great importance not only for determining their individual poetic styles, but also for systematically studying the linguistic facts of the 13th–14th centuries. The lexical elements, poetic structures, and onomastic units preserved in these sources allow for a more complete study of the linguistic features of the period. The texts of the “Divan” literature are valued not only as a means of expressing poetic images and aesthetic concepts, but also as a carrier of historical and linguistic information. The anthroponyms used in these texts provide rich information about the ethnic composition, religious identity, system of social relations, and cultural perceptions of the period. The semantic analysis of anthroponyms, on the one hand, helps to understand the deep structures of classical poetic texts, and on the other hand, provides important material for the fields of Turkology and onomastics. *“Anthroponymy studies the regularities of the formation of anthroponyms (real personal name, surname, nickname, pseudonym, title, honorific name, affectionate and diminutive names), their place in the anthroponymic system, their development, change, interaction with other name categories, lexical-semantic and grammatical features”* [1, p.14].

The use of human names, i.e. anthroponyms, in the “Divans” of both poets is not accidental. An analysis of usage frequency of anthroponyms in the “Divans” makes it possible to determine which sources that mostly shaped the poets’ poetic worldview, which symbols and mythological-traditional images they use.

2. Object and subject of research

The object of this research is the poetic texts of the “Divans” of the 13th–14th century Turkish poets Yunus Emre and Gazi Burhaneddin, which represent important sources for studying the linguistic, cultural, and literary features of classical Turkish literature. The subject of the research is the system and usage frequency of anthroponyms (personal names) in the “Divans” of Yunus Emre and Gazi Burhaneddin, including their semantic load, functional role in poetic discourse, and their contribution to the formation of symbolic, religious, historical, and literary meanings within the texts.

3. Target of research

The target of the research is to determine the usage frequency of anthroponyms in the “Divans” of Yunus Emre and Gazi Burhaneddin and to reveal their semantic, functional, and stylistic roles in the poetic texts. The study also aims to identify the sources, symbolic meanings, and contextual functions of personal names and to demonstrate their contribution to the formation of the poets’ artistic worldview and the onomastic structure of classical Turkish poetic discourse.

4. Literature analysis

The study of anthroponyms in literary texts is closely connected with the general development of onomastics as a linguistic discipline. In Azerbaijani linguistics, important theoretical foundations

of onomastic research are presented in the research of M.Adilov and A.Pashayev [1]. The authors define anthroponyms as a central component of the onomastic system and examine their origin, structural features, semantic development, and functions in language. Their research highlights that personal names not only perform an identifying function but also reflect historical, cultural, and social processes within a linguistic community.

A number of studies have also focused on the role of anthroponyms in classical Turkish literature. In particular, M.Mehdibayova analyzes religious and legendary personal names used in the poetry of Yunus Emre [2]. The researcher shows that these names function as symbolic elements in poetic discourse and are closely related to the religious and spiritual worldview of the poet. The frequent use of the names of prophets and religious figures in Yunus Emre's poetry demonstrates the influence of Islamic and Sufi traditions on the formation of the poet's artistic system.

The poetic heritage of Yunus Emre has been widely studied in Turkish philology. The works of M.Tatçı [3], S.Yağmur [4], and A. Gölpinarlı [5] provide important textual and interpretative sources for the analysis of Yunus Emre's poetry. These editions of the poet's "Divan" present a comprehensive corpus of texts that allow researchers to examine the lexical and stylistic features of his poetic language, including the use of anthroponyms and other onomastic units. Through these studies, Yunus Emre's poetry is recognized as an important source for understanding the linguistic and cultural characteristics of medieval Turkish literary tradition.

Research on the poetic heritage of Gazi Burhaneddin also provides valuable material for linguistic and literary analysis. The publication of *Divan* by Gazi Burhaneddin offers a primary textual source for examining the poet's language and stylistic features. In addition, A.F.Gadimaliyeva's study of the lexicon of Gazi Burhaneddin's "Divan" investigates the lexical composition of the work and highlights the presence of numerous anthroponyms related to religious figures, historical personalities, and heroes of classical Eastern epics [6]. These studies demonstrate that anthroponyms play an important role in shaping the semantic and stylistic structure of the poet's language.

In broader Turkological research, the analysis of literary texts also includes the study of linguistic principles and stylistic mechanisms present in epic and poetic discourse. For example, K.Habibova examines the principle of economy in the language of the Turkic epic "Kitabi-Dede Gorgud" from a psycholinguistic perspective, emphasizing how linguistic units in classical texts are selected and structured according to functional and cognitive principles [7]. Such approaches contribute to understanding how proper names and other lexical elements function within the broader system of literary discourse.

Thus, the existing literature demonstrates that anthroponyms are not merely naming units but important elements of poetic language that carry cultural, symbolic, and ideological meanings. However, despite numerous studies on the poetry of Yunus Emre and Gazi Burhaneddin, the comparative analysis of the usage frequency and functional roles of anthroponyms in their "Divans" remains insufficiently explored. This gap determines the relevance of the present research.

5. Research methods and materials

The research is based on the poetic texts of Yunus Emre's and Gazi Burhaneddin's "Divans", which serve as the primary material for the analysis. The corpus of the study includes the editions of Yunus Emre's "Divan" prepared by M. Tatçı, S. Yagmur, and A. Golpinarli, as well as the published text of Gazi Burhaneddin's "Divan". These sources provide rich linguistic material for examining the anthroponyms used in classical Turkish poetic discourse. Additional theoretical and lexical data are drawn from studies devoted to Azerbaijani onomastics and the lexical features of classical literary texts.

In order to achieve the aim of the research, several linguistic methods were applied. The descriptive method was used to identify and classify the anthroponyms occurring in the texts. The quantitative method was employed to determine the usage frequency of personal names in the

“Divans” of both poets. The comparative method allowed the similarities and differences in the use of anthroponyms in the poetic systems of Yunus Emre and Gazi Burhaneddin to be revealed. In addition, elements of semantic and contextual analysis were applied in order to determine the functional role and symbolic meaning of the anthroponyms within the poetic discourse. These methods made it possible to analyze the linguistic material systematically and to reveal the stylistic and semantic features of the anthroponyms used in the works of both poets.

6. Research results

The anthroponyms in Yunus Emre’s “Divan” reflect the poet’s Islamic faith, Sufi worldview, and cultural values of the time. These names not only introduce certain historical figures, but also increase the meaningful nature of the poem. The “Divan” also includes the names of important figures of the Islamic world, such as Hazrat Muhammad, Hazrat Ali, Hazrat Fatima, Hazrat Hussein, as well as prophets from other religions and sects, such as Isa (Jesus), Musa (Moses), Ayyub (Job), Yagub (Jacob), Ibrahim (Abraham), Ismail (Ishmael), and Yusuf (Joseph). These names stand out as spiritual guides whom Yunus took as examples in his spiritual journey.

The anthroponyms used in Gazi Burhaneddin’s “Divan” can be grouped as names of historical figures, religious figures, and literary heroes. The fact that he was not only a poet but also a ruler gave a special touch to the choice of anthroponyms in the “Divan”. Through these names, Gazi Burhaneddin conveyed the historical and cultural characteristics of the period into poetic language.

The aim of the study is to determine the usage frequency of anthroponyms in Yunus Emre’s and Gazi Burhaneddin’s “Divans”, to examine the semantic load, literary functions and place of these names within the text. In the next stage of the study, the anthroponyms used in the “Divans” of both authors will be considered separately and the specific features of each will be systematically analyzed. Since the poetic heritage of Yunus Emre and Gazi Burhaneddin differ from each other in terms of thematic, the function, semantic load and impact of the personal names that they use within the text are also different. Therefore, the article will first classify the anthroponyms recorded in Yunus Emre’s “Divan”, and then separately examine the structure, frequency of usage, and contextual functions of the names in Gazi Burhaneddin’s “Divan”. This approach will make it easier to more clearly determine the role played by personal names in the vocabulary material of both poets and will allow the general conclusions to be formulated more precisely.

Yunus Emre’s “Divan” stands out as one of the most valuable examples of Turkish Sufi poetry due to its richness in anthroponyms. The fact that the poet is a representative of Sufi thought has led to the extensive use of personal names in his poetic text. These names in the “Divan” not only serve mnemonic function, but also become symbols of moral values, divine truths and various stages of the Sufi path. Since Yunus Emre is a bearer of Sufi thought and a spiritual traveler, the names he most often refers to in his poetic language are the names of personalities considered sacred in the Islamic religion. The use of these names in the “Divan” not only serve mnemonic function, but also become symbols of moral values, divine truths and various stages of the Sufi path. *“A large number of religious and legendary names are found in the poet’s poems. Although these names play only an auxiliary role in expressing the highest goal of Yunus Emre’s poetry, they provide researchers with valuable material in revealing the poet’s poetic purpose in a very significant way. The “Quran” stands first as the main source of the religious and legendary names that we encounter in Yunus Emre’s poems”* [5, p.418].

The most common anthroponym in the “Divan” is the name of the Islamic prophet Muhammad. Yunus Emre created poetic examples that specifically emphasize love and respect for the prophet, presenting the image of Muhammad as both the light of the universe and the pinnacle of spiritual perfection. The poet’s frequent appeal to this name is not only an expression of religious love and respect, but also stems from the fact that the prophet Muhammad is considered the ideal model of spiritual perfection, the embodiment of divine truth. For Yunus, this name is the beginning of the path to divine truth, the source of the light of the universe, and a symbol of all spiritual perfection.

Therefore, it is no coincidence that his name is repeatedly encountered in various poems of the “Divan”.

“**Muhammed’in** medhini edelim baş üstüne,
Zirâ ki ol **Muhammed** yürüdü Arş üstüne” [6, p.256].

“Ol âlem fahri **Muhammed** nebîler serveridir,
Ver salâvât aşk ile ol günâhlar eridir” [6, p.141].

“Cebrâîl dâvet kılınca **Mi’râc’a Muhammed’i**,
Mi’râc’ında dilediği ümmetinin varıdır” [6, p.141].

“Peygamberler serveri dîn direği **Muhammed**,
Gör ne gevherler kodu bu bizim kânımıza” [6, p.252].

In the “Divan”, the divine hymn is particularly distinguished in the poems where the Prophet’s name appears, especially in those beginning with the following verses.

“Canım kurban olsun senin yoluna,
Adı güzel, kendi güzel **Muhammed**.
Şefaât eyle bu kemter kuluna,
Adı güzel, kendi güzel **Muhammed**” [6, p.55].

The divine hymn, with its simplicity of language and semantic depth, elevates the emotional value that the Prophet’s name gives to the text to the highest level. By mentioning this name, the poet shows not only love, but also submission and a spiritual attachment that is difficult to express in words. Therefore, from the point of view of research, it can be said that this poem is one of the most effective and beautiful examples among the divine hymns dedicated to the Prophet in the “Divan”.

In addition, Yunus Emre’s poetics include not only the names of the prophets of Islam, but also the names of prophets from other religions and sects. In the “Divan”, the names of personalities such as Jesus, Moses, Job, Jacob, Abraham, Ishmael and Joseph act as symbols of various mystical moments, showing the universality of Sufi thought. Through these names, the poet not only recalls the sacred stories in the Quran, but also emphasizes that divine truth is united in all prophets, each of whom occupies an exemplary place in the spiritual rise of man, by analyzing the spiritual lessons behind these stories. Actually, Yunus Emre’s extensive use of the names of prophets is an important poetic feature that demonstrates the universal and tolerant nature of his worldview. These anthroponyms appear in the “Divan” not as purely historical or religious information, but as symbolic-poetic constructions. For example, the name Ayyub symbolizes patience, Yagub - longing and tears, Musa - divine power, Ibrahim and Ismail - sacrifice, Yusuf - beauty and salvation, Isa - spiritual purity. Thus, for Yunus Emre, anthroponyms are not just names that decorate the poetic text, but are the main elements of the meaning system.

“Gök yüzünde **İsâ** ile Tûr Dağı’nda **Musâ** ile
Elindeki asâ ile Çağırayım Mevlâm seni” [6, p.336].

“Derdi öküş **Eyyûb** ile Gözü yaşlı **Yâkûb** ile
Ol **Muhammed** mahbûb ile Çağırayım Mevlâm seni” [6, p.336].

“Gâyet hor u hakîr ol başda Halîl olasin,
İsmâîl gibi sen de kurbâna erişince” [6, p.252].

“**Eyyûblayın** sabr eyle **Yâkûblayın** çok ağla,
Yûsuf-sıfat sen dahi Ken’ân’a erişince” [6, p.252].

In Yunus Emre’s “Divan”, not only the names of prophets but also the names of angels are found, which increases the religious and philosophical depth of Yunus’s poetic world. One of the most common angel names in “Divan” is Gabriel. The poet presents him as the main figure of the theme of Miraj and uses him as a symbol of divine invitation and luminous guidance. Another angelic name found in “Divan”, Azrael, is presented as a call to awaken man from worldly heedlessness, motifs such as the inevitability of death and the heedlessness that man allows by being attached to worldly life, and the soul’s return to divine truth come to the fore. These names in “Divan” are not only a mention of angels, but also carry the character of a message aimed at the spiritual education of man and the process of self-awareness.

*“Cebrâül dâvet kılınca Mi‘râc’a Muhammed’i
Mi‘râc’ında dilediği ümmetinin varıdır”* [8, p.141].

*“Ölüm Hak’dır bilirsün niçin gâfil olursun,
Azrâül kasd ediser günâhlı tenimize”* [6, p.253].

One of the most frequently used anthroponyms in the “Divan” is the poet’s own name. Yunus Emre, adhering to the tradition of the pseudonymous verse of classical Sufi poetry, refers to his own name at the end of many of his poems. The function of these addresses is not only to indicate the author’s identity. Through this form, Yunus emphasizes his helplessness, his weakness before the nafs (ego), and his being the bearer of the divine word. In some parts of the poem, the idea that Yunus does not know his own state, that the words he speaks do not belong to him, but are manifested in the language of divine truth is emphasized. Such self-addresses both strengthen poetic sincerity and show that the poet presents himself as a symbolic model of the path of Sufism.

*“Yûnus Emrem iş bu sözü cân içinde söyledi,
Söyleyen bî-çâre Yûnus Tapduk Emrem sırrıdır”* [8, p.141].

*“Yûnus bilmez kendi hâlin Çalap’tır söyletir dilin,
Bir niçesi yeni gelin ak değirmi yüzler yatar”* [4, p.59].

*“Yûnus miskîn bu öğüdü sen sana versen yeğ idi,
Bu şimdiki mahlûkâta öğüt assı kılmaz ola”* [8, p.110].

One of the names that holding a special place among the anthroponyms used in Yunus Emre’s “Divan” is his mentor Tapduk Emre, who played a decisive role in the poet’s spiritual upbringing. The appearance of this name in the poetic text is not only a reference to a historical figure, but also acts as an important semantic indicator in terms of emphasizing the spiritual chain that influenced the formation of Yunus’s Sufi identity. In various poems, the poet commemorates Tapduk as “the key to the spiritual path”, “the keeper of the secret”, “the bearer of divine light”. These addresses express the role of the mentor in the Sufi tradition and his educational influence over the disciple. The fact that Yunus’s spiritual formation path took place under the influence of Tapduk Emre also permeates his poetry, and the name of the mentor becomes one of the central figures of the poetic-spiritual order.

Such addresses of the author to Tapduk are not only an expression of spiritual obligation, but also an indication of Yunus’ humility on the path of wisdom. The poet relates the source of his creativity to the inspiring influence of his mentor rather than to his personal talent. Therefore, the name Tapduk Emre embodies the functions of both teaching and spiritual guidance in the “Divan”.

*“Tapduğ’un tapusunda kul olduk kapusunda,
Yûnus miskîn çiğ idik pişdik elhamdülillah”* [8, p.44].

*“Aşk sultânı Tapduk durur Yûnus gedâ bu kapuda,
Gedâlara lutf eylemek hem kâidedir sultana”* [8, p.44].

In the “Divan” one encounters not only the names of real historical figures, but also the anthroponyms of characters found in love and heroic epics. Such names expand the topic range of Yunus Emre’s poetic world and enrich the artistic-aesthetic layer of the work. It should be especially noted that since the theme of love and romance is at the center of Yunus Emre’s creativity, the names of Leyli and Majnun, famous heroes of traditional Eastern love epics, appear more often in “Divan” than other characters. These names carry a special semantic load not only as symbolic elements of cultural memory, but also in terms of the poet’s expression of his philosophy of love in poetic language.

*“Aşkın şarabından içem, Mecnun olup dağa düşem,
Sensin diünü gün endişem, bana seni gerek seni”* [4, p.367].

*Sûfilere sohbet gerek, Ahîlere ahret gerek,
Mecnunlara Leylâ gerek, bana seni gerek seni”* [4, p.367].

In the continuation of the research, the anthroponyms recorded in Gazi Burhaneddin’s “Divan” will be analyzed in terms of content and form, and it will be determined what lexical-functional load these names carry in the poet’s poetic style. The anthroponyms in the onomastic layer of Gazi Burhaneddin’s “Divan” are mostly religious-spiritual names, names of historical figures, and names

of characters in heroic and love epics. At the same time, as in Yunus Emre Divan, in Gazi Burhaneddin's "Divan" there is also an author address's to himself, in accordance with the classical poetic tradition. Undoubtedly, such addresses are aimed at creating a visual image of the identity of the literary-historical personality, his most characteristic qualities, and worldview. In the classical "Divan" tradition, the poet usually uses his own name or pseudonym in the verses, which is rarely encountered in Gazi Burhaneddin's "Divan". Such a feature can be observed in limited examples.

*"Hüsünün eşqi necə Leyliyi Məcnun eylədi,
Bəs nə əcəb ki, ola bir Əhmədi Səlman edər"* [2, p.225].

It should be noted that, as in Yunus Emre's creativity, the names of religious figures and prophets were used quite widely in the poetic heritage of Gazi Burhaneddin. The frequent appearance of these names in the text, on the one hand, is connected with the requirements of the literary-cultural environment of that period, and on the other hand, it is conditioned by the influence of the religious and philosophical trends to which the author belonged. Such anthroponyms found in the "Divan" allow us to determine both the sources of ideas that played a role in the formation of the poet's worldview, and how close he was to the religious thought of the period. In many cases, Gazi Burhaneddin used the names of prophets in a poetic context to emphasize spiritual values, strengthen religious-mystical layers of meaning, and enrich the artistic image system. These features are more clearly observed in the following examples:

*"Səbr ilə şükür qılmağa bu hicrü vüsalə,
Bu diinyada Əyyub və ya Nuh ələ girsə"* [2, p.529].

In these verses, Gazi Burhaneddin poetically reinforces the theme of patience and divine trials by mentioning the names of two prophets - Ayyub (Job) and Nuh (Noah). Prophet Ayyub is known in Islamic tradition as a symbol of endurance, unwavering patience and submission to God. Prophet Nuh, on the other hand, embodies both a person of strong faith and a Prophet who shows his society the right path during a time of great disaster. By using the names of these two personalities side by side, the poet combines the spiritual burdens they carry with poetic meaning, thus increasing the impact of concepts having Sufi essence such as "hijr and vusal". The anthroponyms here act not only as the names of historical-religious figures, but also as symbolic carriers of the ideas of patience, trial, faith and salvation.

Let's pay attention to another verse in which the name of the Prophet Nuh is mentioned:

*"Bin yılda əgər Nuh yaşadı isə,
Bin yaş ol yaşa bana bir ləhzədə məmnuh dəgülmi bəs"* [2, p.529].

According to legends, Nuh is believed to have lived for nearly a thousand years. The mention of Nuh's thousand-year life in the verse, the length of time, and the issue of human life have an artistic comparison function. The poet, addressing his beloved, states that even the thousand-year life of the Prophet Noah cannot be as valuable as a moment of attention and satisfaction from his beloved. Here, the anthroponym Nuh enters the structure of the poetic text not simply as the name of a historical person, but as a symbol representing long duration, human patience and will.

*"Ləbü İsa ölüyi zində qıldı,
Saçı Musa ki müşk eylədi marı"* [2, p. 523].

In this verse, Gazi Burhaneddin, through the poetic association he establishes between the names of the two prophets, Isa (Jesus) and Musa (Moses), reveals the deep symbolic layers of meaning that anthroponyms carry in the classical poetic system. Here, the anthroponym Isa is associated with the "miracle of resurrection" attributed to him in the traditions of the Quran and the Bible. In the second verse, the anthroponym Musa reflects the prophet's connection with miracles.

*"Ləlün ki, dəmdəm dəm urur dəm eylədi cigəriimi,
Ey Məryəmi-İsa nəfəs uş ölürəm, bir dəm qanı"* [2, p. 521].

In this example, the anthroponyms Isa and Meryem (Mary) are used together, giving the poetic text a mystical love character. Here, the name Meryem serves to equate the beloved with purity, innocence, and divine femininity. The next anthroponym of the couplet, Isa, is again presented on the

metaphorical basis of “breath”. By comparing the beloved’s breath to that of Isa, the poet emphasizes her reviving, life-giving, and healing power.

*“Xəti Xızır, ağzı Məryəm, sözü İsa, Ləbi Yəhya,
Özü Yusif, gözü Musa, zəhi Adəm, zi Həvvâdur”* [2, p.37]

The lines of the couplet are one of the most striking examples of the sequential use of anthroponyms. In this verse, the names of several prophets and religious figures who are semantically close to each other are used sequentially, and each name has a specific metaphorical function in the poetic explanation of a specific human or physical characteristic. The structure of the verse shows that the poet does not use religious anthroponyms simply for the purpose of recall. He associates each anthroponym with a certain human quality, turning it into a system of poetic symbols. This requires high artistic preparation in terms of both language, poetic imagination, and mastery of classical motifs.

There is no doubt that, as in Yunus Emre’s “Divan”, the frequency of addressing to the name of the Islamic prophet Muhammad is particularly high in Gazi Burhaneddin’s “Divan”.

*“Bəxşöyişi həqdür bu ki, sərdə ola lihəmd,
Mühəmməd ola mütrübi, saqisi Fəridun”* [2, p.194].

In this couplet, Gazi Burhaneddin honors the name of the Islamic Prophet Muhammad with great respect and makes him the central figure of the literary text. Here, the poet presents the prophet Muhammad as a “mutrub” (an inspirer, a heart-stirring spiritual guide). This expression reflects the prophet’s function as a spiritual leader who shows people the right path and awakens hearts.

In Gazi Burhaneddin’s “Divan” one encounters the names of characters known from love and heroic epics, especially the names Leyli and Majnun attract attention due to their frequency of usage. *“In Gazi Burhaneddin’s poems, he used images that are famous in the literary world as a literary device to express love for humanity, the height and purity of love, as well as the relationship between lover and beloved. The poet sees himself in the images of Majnun, Khosrov, Farhad, Yusif, and his beloved in the images of Leyli, Shirin, Zuleykha, and presents the relationship between himself and his beloved at the level of Leyli-Majnun, Yusif-Zuleikha, Khosrov-Shirin”* [3, p.29].

*“Könül kimi sevər isə Leyliyi-Məcnun oldurur,
Düşdüm isə günahluyam sahibcəmalə, eyləmi”* [2, p.184].

The use of the anthroponyms Leyli and Majnun in these verses aims to present the poet’s feelings of love at the highest level, and this couplet is given as a symbol of eternal and ideal love. The poet implies that if a heart is pure and sincere enough to love Leyli, the owner of that love will inevitably rise to the level of Majnun. Here, the use of the names Leyli and Majnun has been chosen to equate the lover’s own love with the heroes of the classical love epic, to emphasize the exalted nature of this love.

*“Məcnun ilə Leylinün meyli var idi axır,
Aləm sana anuñiün divanə olısardur”* [2, p.225].

Here, the anthroponyms Leyli and Majnun play the role of artistic symbols chosen by the poet to express the greatness of love, its power to change and fascinate a person. For explaining his feelings the poet turns to these images, which are the strongest examples of love, and presents their love as a universal value. Thus, the anthroponyms Leyli and Majnun act as an artistic model of idealized love in the poetic thought of Gazi Burhaneddin, and the poet explains the essence of his love with these symbols.

*“Can Xosrəvün cəmalinə Şirin dəgülmidür
Yürək hədiyyə yolına narin dəgülmidür”* [2, p.388].

The anthroponyms Khosrov and Shirin used in these verses refer to the most famous heroes of classical Eastern love epics and serve to artistically deepen the poet’s understanding of love. The poet compares the beauty of his beloved with Khosrov’s love for Shirin. Here, the image of Shirin is presented as a symbol of tenderness, purity and selflessness. Thus, the anthroponyms Khosrov and Shirin are used by the poet as an artistic archetype of perfect love, through which the strength and depth of the lover’s feelings are emphasized.

*“Züleyxa görmədi gözüm sənün tək,
Bu Yusif eşqə zindan olalıdan”* [2, p.292].

This verse is an example of the use of anthroponyms as artistic symbols, based on the classical love motifs of the story of Yusuf-Zuleikha. Here, the poet presents the names Zuleikha and Yusuf not as direct images, but as carriers of figurative meaning. The name Zuleikha is presented as a symbol of idealized beauty and passion, and the name Yusuf is presented as a symbol of divine beauty, love pain and patience. This also shows the masterful use of anthroponyms by Gazi Burhaneddin.

Gazi Burhaneddin’s activity as both a ruler and a poet also had a direct impact on the thematic framework of his poetic heritage. As a person with political power, he was closely familiar with the socio-political events of the time, and this experience also affected his poetic thought system. Therefore, it is quite natural that in Gazi Burhaneddin’s “Divan” the motifs of heroism and courage, as well as epic heroes and figures, are used as anthroponyms with a high frequency. In his work, the names taken from heroic epics do not merely serve as simple reminders, but also create a connection with the heroic model that occupied an important place in the social consciousness of the poet of his time. Such anthroponyms serve the purpose of embodying both the authority of the ruler and the ideal of courage in a poetic realm. Let’s explain our idea with examples:

*“Gözləri ox ilə cana bir dəm içində yazduğun
Hiç müğal çərisinə **Rüstəmi-Zal** qılamı?”* [2, p.290].

This couplet is one of the typical example of Gazi Burhaneddin’s reference to heroic epics. The anthroponyms Rustam and Zal, like the heroes of the Shahnameh, are considered supreme symbols of strength, courage, and bravery. Here, the poet uses the names of these two heroes as a means of comparison to enhance the power of influence of the beloved’s eyes. The content expresses that the beloved’s gaze is so powerful that even powerful heroes like Rustam and Zal cannot withstand it.

*“Şahə, **Bəhrami-Gur** ki, atar idi,
Anun atduğı ox çubin dəgülmi?”* [2, p.81].

This couplet is a typical example of Gazi Burhaneddin’s reference to heroic motifs. Bahram Gur is a character in classical Eastern literature known for his bravery and royal power. By using this anthroponym, the poet emphasizes the striking effect of the “arrow” shot by the beloved — that is, her gaze or word.

7. Discussion

The analysis of anthroponyms in the “Divans” of Yunus Emre and Gazi Burhaneddin demonstrates that personal names play an important role in the semantic and stylistic organization of classical Turkish poetic discourse. This analysis contributes to a broader understanding of how onomastic units operate as linguapoetic devices, shaping not only individual characterization but also the overarching thematic and aesthetic dimensions of the literary work [9, p. 15]. In both poetic corpora, anthroponyms function not only as references to historical or religious personalities but also as symbolic elements that deepen the artistic meaning of the text. Their usage reflects the cultural, religious, and ideological environment of the 13th–14th centuries and reveals the sources that influenced the poets’ worldview. Specifically, the examination of anthroponyms within these classical Turkish Divans reveals their integral role in conveying societal worldviews, cultural norms, and religious beliefs prevalent during their respective periods [10, p. 186; 11, p. 50].

One of the main similarities observed in the works of both poets is the frequent use of anthroponyms connected with religious figures, especially the names of prophets and sacred personalities of the Islamic tradition. Names such as Muhammad, Musa, Isa, Ibrahim, and others appear repeatedly in the poetic context and serve as symbols representing moral values, spiritual perfection, patience, sacrifice, and divine wisdom. In this respect, anthroponyms contribute to the formation of the religious and philosophical dimension of the poetic texts and reflect the influence of Sufi thought on medieval Turkish literature. Furthermore, the lexical-semantic analysis of these

personal names underscores their intricate connections to cultural and ecological contexts, often reflecting thematic roots in natural environments, temporal elements, and spiritual values [12, p. 296]. This lexical-semantic approach to anthroponyms demonstrates how specific individual linguistic customs and traditions are characteristic of each nation, contributing to the unique linguistic tapestry of Turkish literary heritage [13].

At the same time, certain differences can be observed in the functional use of anthroponyms in the works of the two poets. In Yunus Emre's poetry, personal names are primarily associated with mystical symbolism and spiritual reflection. The poet frequently refers to the names of prophets, saints, and religious figures in order to illustrate moral lessons, spiritual purification, and the stages of the Sufi path. Anthroponyms in his poetic language therefore function mainly as carriers of spiritual and ethical meanings. This intricate relationship between anthroponymy and cultural context further illuminates the poets' mastery in employing specific nomenclature to evoke profound thematic resonance, thereby enriching the interpretative possibilities of their verse [14, p. 1518].

In contrast, the anthroponyms used in Gazi Burhaneddin's "Divan" demonstrate a broader thematic range. Along with religious names, the poet frequently refers to the heroes of love and heroic epics, such as Leyli, Majnun, Khosrov, Shirin, Rustam, and Bahram Gur. These names function as artistic archetypes representing ideal love, bravery, heroism, and royal authority. The presence of such anthroponyms is also related to the poet's social position as both a ruler and a poet, which influenced the thematic orientation of his poetic discourse.

Another noteworthy aspect revealed by the analysis is the stylistic function of anthroponyms in constructing poetic imagery and metaphorical associations. In many cases, the poets do not use personal names merely to identify historical or literary figures. Instead, anthroponyms become symbolic signs representing particular qualities or concepts [15]. For example, certain names are associated with patience, beauty, sacrifice, or divine love, which allows the poets to create complex metaphorical structures and enrich the semantic depth of the poetic text. Such detailed anthroponymic investigation facilitates a deeper comprehension of the cultural and historical specificities of the region, revealing the most significant personages and events narrated within these poetic compositions [16, p. 1014]. This detailed textual analysis, particularly when employing qualitative research methods to scrutinize linguistic nuances and thematic expressions, provides critical insights into the aesthetic and semantic depth embedded in classical Turkish poetry [17].

Thus, the discussion shows that anthroponyms in the "Divans" of Yunus Emre and Gazi Burhaneddin serve as important linguistic and stylistic elements that contribute to the formation of the poetic meaning system. Their usage reflects the interaction between religious tradition, literary heritage, and the individual artistic worldview of the poets. The comparative analysis confirms that although both poets employ similar anthroponymic sources, the frequency, function, and stylistic role of these names vary according to the thematic orientation and poetic style of each author.

8. Conclusion

In conclusion, it should be noted that the comparative analyses conducted show that the use of anthroponyms in Yunus Emre's and Gazi Burhaneddin's "Divans" is distinguished by a number of similar and different features, both thematically and functionally. Due to the strong religious content in the poetic heritage of both poets, frequent addressing to the names of prophets and anthroponyms of religious figures acts as a common trend, and these anthroponyms play a key role in the formation of poetic burden of meaning.

In both "Divans", there are instances of authors referring to their own names. However, observations show that self-identification, that is, the poet's use of his own name in a poetic text, is more widespread in Yunus Emre's "Divan". In Gazi Burhaneddin's "Divan", such cases are more limited and serve a more specific poetic function.

Although the use of anthroponyms related to love and heroic epics is typical of the work of both poets, certain differences are evident here. In Yunus Emre, the names of the heroes of the epic are used mainly to strengthen the metaphorical-mystical layer of meaning. In Gazi Burhaneddin, usage frequency of these anthroponyms is higher, which is explained by his status as a ruler-poet and his closeness to the ideals of war and heroism. Therefore, the reference to epic heroes in Gazi Burhaneddin's "Divan" carries a broader and more functional content.

Thus, in both "Divans", anthroponyms play an important role in the structure of the literary text by creating rich semantic shades, but their usage frequency and functional aspects manifest themselves differently relating to the poets' personal poetic style, the demands of the period, and their social positions.

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